

BASS CLARINET.

Ian Shanahan (1984.)

FOR NIGEL WESTLAKE and PETER JACOB ,

WITH THANKS TO MICHAEL ASKILL.

# ECHOES / FANTASIES

— FOR BASS CLARINET, VIBRAPHONE and TUBULAR BELLS.

Very lively: precise, ecstatic and rhythmic.

$\text{♩} = c.136.$

Perc. articulations. vibphn.  $pppt$   $ff$   $sfz$   $mf$   $f$   $f+$   $bend.$   $flz.$   $tr$   $p$

$pp$   $pppt$   $ff$   $sfz$   $ff$   $ff+$   $ff$   $mf+$   $p$

7

Bells.  $mf+$   $pt$   $sfz$   $very agile.$   $5$   $mp: pp+$   $f$   $sfz$   $ppp$   $f$   $ff$   $f$   $sfffz$   $sf poss.$   $p$   $mf$   $mp$

$8$   $5$   $r. hand side-keys (little finger)$

8

$p$   $p poss.$   $7$   $3:4$   $vibphn. (+bells.)$   $f poss.$   $Wait for Vibraphone.$   $vigorous, jazzy.$   $tr$   $flz.$   $9$   $32$   $mp+$   $agile.$   $bend.$   $mf$   $sfz$   $ff+$   $mf$

pedal up.

Bells.

mp+

mp

Heavy, jazzy.

sffz

bend.

sfz

mp

f+

sffz

nervous.

pp

p

harmonic glissando.

19

3

sffz

raucous.

ten.

harmonic glissando

ff+

unison with Bells.

gentle, sustained.

mp+

p

mp

mf: pp

f

ff

flz.

huh!

ff+

sffz: pp

ff

25

sfz

mf

mp+

f

p

ff

mp

tr

bend.

1

2

3

8

sfz

flz.

bend.

3

2

8

mf+

mp

p

mf: sfz: p

f

sfz: p

pp

mf+

p

31



Decrease the tempo to ♩ = c. 85,  
as indicated, dispelling the tension.

Handwritten musical score for guitar, measures 37-43. The score is written on a grand staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked as c. 85.

Measures 37-43: *stz*, *ppp*, *cresc.*, *ff*, *ff+*, *mp*, *sffz*, *mf*, *mf+*, *ppp*, *sffz*, *ff*, *c. 34"*, *ff + diminuendo gradually and evenly.*, *agile.*, *tr nervous.*, *bend.*, *flz.*

Handwritten musical score for guitar, measures 44-49. The score is written on a grand staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked as c. 120 and c. 109.

Measures 44-49: *c. 120.*, *c. 109.*, *mf+*, *mf+*, *mf*, *stz*, *mf*, *Vibphn.*, *mp*, *Bells.*, *pp*, *mf dim.*, *p*

Handwritten musical score for guitar, measures 50-55. The score is written on a grand staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings.

Measures 50-55: *3*, *3*, *3*, *3*, *3*, *3*

Handwritten musical score for guitar, measures 56-61. The score is written on a grand staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked as c. 100 and c. 93.

Measures 56-61: *c. 100.*, *c. 93.*, *pp+*, *mf+*, *mp dim.*, *p*, *pp*, *f+*, *p+*, *dim.*, *ppp*, *pp+*, *dim.*, *ppp+*

Handwritten musical score for guitar, measures 62-67. The score is written on a grand staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked as c. 85. Stable.

Measures 62-67: *c. 85. Stable.*, *pp+*, *mp*, *p*, *1*, *1*, *1*, *c. 19"*



♩ = c. 43.

Pause until the Bell resonances  
are lost in the distance.

Vibphn.

Take a breath during  
the Vibraphone flourish,  
if necessary.

57

Extremely slow, distant and shimmering: infinitely calm (but rhythmically quite precise). ♩ = c. 43.

64

This event may be prolonged, if desired.

Notes marked \* may be prolonged longer than the given duration, if desired.

69

(Males: falsetto) echo, bend. (Sings.) (sounds maj. 9th lower.)

Notes marked ★ may be held longer than the given duration, if desired.

**The Swan**

*pp* delicate, agile.

*very gentle flz.*

*bend.*

*ppp+ < ppp >*

*pp*

*pp+*

*p* *ppp* *ppp+* *pp+*

*pp* *pp+*

*ppp*

*ppp+*

*vary the speed of the trill in a subtle and continuous manner. subtle change.*

*tr*

*mp+* *pp+*

*gently.*

*sustained.*

*ppp+* *pt*

Handwritten musical score for "The Rose Tree". The score is written on a grand staff with a piano (p) and a flute (flz.). The piano part includes dynamic markings such as *sfz*, *mp*, *ppp+*, and *pp*. The flute part includes articulation like *flz.* and slurs. The score is divided into measures, with a key signature of one flat and a time signature of 3/16.

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Gradually increase the tempo to  $\bullet = c.120$ , as indicated, heightening the tension.

2  
c. 45.

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c.50.

104

very smooth. nervous. trump as smooth as possible.

pp p mp mf pp+ mf+

c.52. c.54.

108

bend. echo. very smooth. trump bend.

ppp p mp mf+ mf mf>mp+ p+ mp+ p

c.56.

Notes marked ★ may be held longer than the given duration, if desired.

113

flexible, very smooth. freely. subtle change. gently.

mf p+ mf+ mp+ mp mf+ mp+ pp

(Sing.) (Sounds maj. 9th lower.) (Females: sounds a tone lower.)

mf>mp+ mf p

c. 60. c. 63.

1

rapid, agile. flz.

gentle flz.

mp < mf > p < f >

c. 205

mp

c. 68.

do not pause.

penetrating.

vigorous, nervous.

tr

huh!

flexible.

flz. roughly.

ten.

fft: f+

sfz: mf

mp

mf

f

f+

mp

c. 72.

flexible.

tr

ten.

flz.

powerful.

agile.

f

mp

mf

f+

mp

mf

f



c. 77.

Handwritten musical score for measures 129-133. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staff, including "delicate, agile.", "harsh.", "gentle flz.", "ten.", "roar-flutter.", "bend.", "huh!", "sfz", and "p". Measure numbers 129, 132, and 133 are circled. The score is divided into systems by double bar lines.

c. 82.

Handwritten musical score for measures 134-138. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staff, including "flz.", "gentle.", "as smooth as possible.", "nervous.", "bend.", "flz.", "p", "mp", "pp", "ff", "mf", "mp+", "mf+", "sfz", and "mp". Measure numbers 133 and 138 are circled. The score is divided into systems by double bar lines.

c. 97.

Handwritten musical score for measures 139-143. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staff, including "agile.", "wild!", "harmonic glissando.", "echo.", "gentle flz.", "4:3", "freely.", "vibrato.", "bend.", "agile.", "subtle change.", "flz.", "bend.", "powerful.", "sfz", "pp", "mf", "mp", "ff", "mf+", "mp+", "sfz", and "mf". Measure numbers 138 and 143 are circled. The score is divided into systems by double bar lines.



c. 108.

Handwritten musical score for measures 141-143. The notation includes treble clef, key signature of one sharp (F#), and various dynamic markings (ff, mp, mf, fff, sfzz, f+). Performance instructions include "rhythmic, strident.", "bend.", "flexible, very smooth.", "flz.", "moderately slow tr", "flexible, very smooth.", "very rapid.", "3", "roar-flutter.", and "c. 106".

c. 120. Stable.

Increase the tempo further.

Handwritten musical score for measures 144-146. The notation includes treble clef, key signature of one sharp (F#), and various dynamic markings (f, mf, ff, fff, p, sfzz, f+, fff+). Performance instructions include "gentle flz.", "5", "nervous, powerful, fused.", "3 (echo.)", "ten.", "flexible.", "5", "8", "Scream, wait! Rhythmically precise.", "bend.", and "3".

c. 136.

Bells.

Pause until the Vibraphone resonances are 'mf'.

Pause until the Bell resonances are lost in the distance.

Handwritten musical score for measures 147-148. The notation includes treble clef, key signature of one sharp (F#), and various dynamic markings (sfzz, fff+, f poss., sfzz, mf, p poss.). Performance instructions include "extremely agile.", "4", "5:4", "Infinately tense, non vibrato.", "Vibphn.", "Pedal up.", "5", "(maintain attitude.)", "FINE.", "c. 30", "Total Duration: c. 7' 32", and "© 1984, by Ian Shanahan."

Ian Shanahan.

VIBRAPHONE and  
TUBULAR BELLS.

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For Nigel Westlake and Peter Jacob,  
with thanks to Michael Askill.

# ECHOES/FANTASIES

— FOR BASS CLARINET, VIBRAPHONE and TUBULAR BELLS.

Very lively: precise, ecstatic and rhythmic. ♩ = c. 136.

**Vibraphone** 4 ♩ motor off. 1

ppp+ *vigorous.* ff f+:sffz (Ped.) depress gradually. keep the pedal depressed to b.19.

**B.C.I.** forceful. immediate medium vibrato. B.C.I. 3

mf+ p+ sfz

**Bells** 2 ♩ 1 2

mf ppp+ mp sfffz ff+

flexible, echo in the distance. (do not damp.)

Hold back a little, if necessary. **Vibraphone.** or ♩

12 2 ♩ 7

mf+ p: p poss. 7 3:4 1

very rapid, brilliant and resonant.

**B.C.I.** 3 4 Unison with B.C.I.

16. 2 9 1 2 8

\* If possible, also play an equivalent glissando on the tubular bells simultaneously with the vibraphone glissando, (the latter still remaining audible - 2:).

(Ped.) f poss.

Unison with B.C.I.

4 ♩ **Bells** 2 ♩

sfffz mp+ mp

(non Ped.) depress gradually. keep the pedal depressed to b.63.

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(24) (hammers sideways.) 3 sfz Solo 2 2 unison with B.C. pp gently. # ppp

B.C. trem.

(28) 1 2 3 mf+ sfz mf

B.C. gliss.

(32) 2 mp+ f p sfz gliss.

(36) mp sfz ppp rapid, vigorous tremolo. c. 34 ff+

Decrease the tempo to  $\text{♩} = c. 85$ , as indicated, dispelling the tension.

(40) B.C. 3 2 sfz 2

with B.C. c. 120.

(43) flexible. 2 3 2 sfz mf (Ped.) mp - gently, but distinctly. keep the pedal depressed to b. 63. Bells. 2

*Bells.* 2 *distant.* *B.cl.* 2 *flexible, poetic, gentle.*

46 *c. 109.* *c. 100.* *c. 93.*

*pp* *mf* *p* *pp+* *mf+*

50 *mp* *p* *pp*

*Vague, echo in the distance. (do not damp.)* *flexible.*

53 *f+* *p+* *ppp* *pp+* *ppp+* *c. 19*

*flexible, poetic, gentle.* 2 *ppp+* *pp+* *ppp very gentle.*

56 *1* *3* *1* *4* *5* *2*

*B.cl.* *powerful.* *Vibraphone.* 4 *Pause until the Bell resonances are lost in the distance.* *agile.* *leisurely.*

61 *ff+* *sfffz* *(Ped.)* *f+* *p* *c. 30*



Extremely slow, distant and shimmering:  
infinitely calm (but rhythmically quite precise).

4

$\text{♩} = c.43.$

x3

medium-slow  
vibrato.

64

93

121

ped. keep the pedal depressed to b.151.

2,3.  $\text{♩} = c.45./$   
 $= c.68.$

1. This event may be prolonged,  
if desired.

2,3. vibrato  
accel.

67

95

123

ppp/pp+/  
mp+

p+/p/  
mf+

2,3.  $\text{♩} = c.46./$   
 $= c.72.$

→ slightly faster vibrato.

70

98

126

ppp/pp+/  
mp+

ppp/pp+/  
mp



73

101

129

2,3.  $\text{♩} = \text{c.48.} /$   
 $= \text{c.77.}$

3. 4

$p^+/p /$   
 $mf^+$

2  
16

$ppp^+/ppp / mp^+$

3  
16

$p / mp^+ /$   
 $f$

$ppp / pp^+ /$   
 $mp$

$ppp^+ / ppp /$   
 $mp^+$

$ppp^+ / p^+ /$   
 $mf$

76

104

132

2,3.  $\text{♩} = \text{c.50.} /$   
 $= \text{c.82.}$

7.

$pp / p / mf^+$

$pp^+ / p^+ /$   
 $mp$

1,2. without haste.

$ppp / pp / mp$

$ppp / pp /$   
 $mp$

$pp^+ / p /$   
 $mf$

79

107

135

2,3.  $\text{♩} = \text{c.52.} /$   
 $= \text{c.89.}$

$p^+ / mp /$   
 $f$

$pp^+ / p /$   
 $mf$

$p / mf /$   
 $f^+$

$ppp / p /$   
 $mp$

$ppp^+ / pp /$   
 $mp^+$

3  
16

$p^+ / mp /$   
 $f$

$ppp^+ / p^+ /$   
 $mp^+$

2,3.  $\text{♩} = c.54./$   
 $= c.97.$

(82)

(110)

(138)

2,3.  $\text{♩} = c.56./$   
 $= c.108.$

(85)

(113)

(141)

2.  $\text{♩} = c.60.$

3.  $\text{♩} = c.120.$  stable.

3. Increase the tempo further. ---

(88)

(116)

(144)



90

118

146

ppp/p/

f+

1. c. 2' 28"  
2. c. 2' 05"

pp+/mp+/

f+

p/mf+/

fff

ppp/p/

f+

pp+/mp+/

f

pp/ mp/

fff+

ppp+/p+/

fff+

1, 2. Gradually increase the tempo to  $\text{♩} = \text{c. } 120$ ,  
as indicated, heightening the tension.

3.

2.  $\text{♩} = \text{c. } 63$ .

$\text{♩} = \text{c. } 136$ .

very fast,

92

120

148

p+/mf

p+/mf

pp+/mp+

pp+/mp+

sfffz

5

32

5:4

ppp/

mp+

#

fff+

f poss.

gliss.

violent, brilliant and resonant.

Pause until the vibraphone  
resonances are 'mf'.

Pause until the Bell resonances  
are lost in the distance.

Bells

2

16

f poss.

vibrato  
accel.

4

4

4

4

fast vibr.

mf

(maintain attitude.)

150

2

16

2

16

(Ped.)

c. 30"

Total Duration: c. 7' 32" FINE.